English Stage 4 (Year 7) – teaching and learning program – drama

Speak the speech – part 3, Phases 3 and 4 (integrated Phase 5)

This resource is the third part of the sample teaching and learning program for Year 7, Term 4. In this program, students will develop their understanding of how spoken word texts provoke a dynamic interaction between composer and responder. Students will trace the evolution of the spoken word from traditional forms of oratory to a contemporary culture of multimodal texts. Students will experiment with writing and delivering a range of spoken forms to deepen their understanding of the reciprocal relationship between composer and responder.

Table 1 provides a cover page for the teacher and class. Update the table based on the class details and contextual details.

Table 1 – class details

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Teacher | Class | Term and duration | Start date | Finish date |
| [Teacher name] | [Class name and code] | [Specify hours and make note of known interruptions to timetabled classes] | [Date, Week and Term] | [Date, Week and Term] |

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities. It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This document includes teaching and learning sequences for the drama text – **Core text 3 – *Sunshine Super Girl* by Andrea James**.

It has been organised into the following phases:

* Phase 3 – discovering and engaging analytically with the core text
* Phase 4 – deepening connections between texts and concept
* Phase 5 – engaging critically and creatively with model texts, has been integrated into phases 3 and 4.

The first part of the teaching and learning program for ‘Speak the speech’ outlined the following: the target audience information; an explanation of when and how to use the sample program; the list of outcomes and content groups guiding the program; the core text requirements; the overview of the organisation of the teaching and learning program into phases; the overview of prior and future learning; and the list of recommended pre-reading for teachers. The second part focuses on speeches and contains a parallel phases 3 and 4 with integrated phase 5.

This sample is part of a teaching and learning program. It has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities.

This sample is not a standalone resource. It has been designed for use with the following resources:

* Year 7 – sample scope and sequence
* Assessment task
* Sample assessment notification – speak the speech
* Student sample speech – audio file and listening activity (PowerPoint)
* Core formative tasks – speak the speech
* Teaching and learning program, part 1 – speak the speech – phases 1, 2 and 6 – engage and orient
* Resource booklet, part 1 – speak the speech – phases 1, 2 and 6
* Teaching and learning program, part 2 – speak the speech – phases 3 and 4 (integrated phase 5) – speeches
* Resource booklet, part 2 – speak the speech – phases 3 and 4 (integrated phase 5) – speeches
* Teaching and learning program, part 3 – speak the speech – phases 3 and 4 (integrated phase 5) – drama
* Resources booklet, part 3 – speak the speech – phases 3 and 4 (integrated phase 5) – drama.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)

## Target audience

This sample is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This teaching and learning program has been designed for Term 4 of Year 7. It provides opportunities for the teacher to explore a key aspect of subject English and strengthen class rapport in a stimulating and creative way appropriate to the end of the year. By investigating oratory through speeches, drama, performance poetry and storytelling, students explore and understand new texts and concepts, and experience new ways of learning.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that [success criteria should be discussed and agreed with students](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/aspects-of-assessment/actions-to-take#:~:text=Best%20practice%20suggests%20you%20discuss%20and%20agree%20to%20success%20criteria%20with%20the%20students%20in%20advance%20of%20the%20learning%20experiences.) at the beginning of each lesson. The department’s [Teaching and learning](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/assessment/primary-assessment/five-elements-of-effective-assessment-practice/success-criteria) webpage provides a range of links to support the use of success criteria.

The following is an outline of some of the ways this program can be used. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

Teachers can:

* use the teaching and learning program as a model and make modifications reflective of contextual needs
* examine the teaching and learning program, assessment notification, core texts booklet and resource booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student samples
* use the programming, assessment practices, or syllabus planning detailed in the program as an opportunity to backward map Years 10 to 7.

This program aligns with the completed Stage 7 scope and sequence. This ensures all syllabus requirements are met across the stage.

Before using this resource, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), explore the [protocol](https://www.8ways.online/our-protocol) established, and the ways other school communities have adapted these pedagogies for their unique learning communities. This part of the program focuses on a text written by an Aboriginal writer about a prominent Aboriginal Australian sportswoman. It is important that schools create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. This is outlined in the [Partnership Agreement with the NSW Aboriginal Education Consultative Group Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement).

In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students.

# Speak the speech

In this part of the ‘Speak the speech’ program, students explore **Core text 3 – *Sunshine Super Girl* by Andrea James**. Phases 3 and 5 have been incorporated to assist students to gain a deep understanding of the core texts, as have Phases 4 and 5 to deepen the connections back from the text to the conceptual focus of the program. This understanding contributes to their study of the ways oral storytelling and the spoken word have developed over time. This study of a drama text supplements the study of speeches included in part 2 of this teaching program and of the learning undertaken in Phases 1, 2 and 6.

## Overview

Students will develop their understanding of how spoken word texts provoke a dynamic interaction between composer and responder. Students will trace the evolution of the spoken word from traditional forms of oratory to a contemporary culture of multimodal texts. Students will experiment with writing and delivering a range of spoken forms to deepen their understanding of the reciprocal relationship between composer and responder.

**Duration:** this program of lesson sequences is designed to be completed over a period of approximately 10 weeks.

## Guiding questions

The guiding questions below outline the direction of the learning for the program. They are developed in relation to the syllabus aim and rationale, the relevant syllabus outcomes and the evidence base. They can support class discussion and help students monitor their learning.

* Why is performance a powerful tool in bringing stories and words to life?
* How does the spoken word lead to a unique relationship between performer and audience?
* How has the art of speaking, including oracy and rhetoric, evolved over time in response to changing cultures and technology?

### Conceptual programming questions

The conceptual guiding questions are carefully aligned to outcome content points, and they guide teaching and learning. These provide the teacher and students with further opportunities to consider the conceptual direction of learning.

Table – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * What are the ways that spoken word texts have been used in different times and cultures, for different purposes? * What makes a spoken word text a powerful way to impact and interact with an audience? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How do style, mood and tone drive an author’s voice? * How do speakers establish connections with their audience through authority, purpose and appeal? * How does the way a spoken text or performance is received impact its value and importance? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * What are the distinctive features of texts that provoke audience engagement with the spoken word? * How can a written text be brought to life for a live audience? * How can spoken word texts distinctively develop textual elements such as voice, ideas, character or story? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How do the language and textual features of spoken word texts position the audience to the perspectives of the composer? * How and why do composers use and experiment with the conventions of the form to deliver powerful live experiences * How are spoken word texts valued because of their thematic and stylistic qualities? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How do composers establish and use argument and authority to position responders? * In what ways can the conventions of spoken word delivery be used to effectively impact the engagement of the responder? * What can we learn from the process of experimenting with model texts to create new and creative compositions? |
| **Phase 6 – preparing the assessment task** |
| * How can the process of preparing for an assessment task be used effectively to craft a refined piece of work? * What are the best strategies for developing effective and sustainable skills and mindsets related to assessment? |

## Assessment overview

**Teacher note:** this is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Formal assessment:** students compose a persuasive speech that would be suitable to present to the audience of the [Junior Secondary Speaking Award](https://artsunit.nsw.edu.au/program/legacy-junior-public-speaking-awards) competition. They deliver the speech to their class. Students submit their peer and teacher feedback documents as evidence of the planning, monitoring and revising process.

**Formative assessment:** there are 5 core formative tasks embedded in this program. They are detailed in the accompanying resource Core Formative Tasks for Year 7 Program 4 ‘Speak and speech’. The tasks are included as part of:

* Phase 2 (program part 1) – Core formative task 1 – persuasive speech introduction
* Phase 3 (program part 2 – speeches) – Core formative task 2 – persuasive body paragraph
* Phase 4 (program part 2 – speeches) – Core formative task 3 – feedback on speech delivery
* Phase 3 (program part 3 – drama) – Core formative task 4 – monologue or speech in drama
* Phase 4 (program part 3 – drama) – Core formative task 5 – memoir to speech (integrated Phase 5)

## Outcomes and content groups

A student:

* **EN4-RVL-01** – uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction
* reading, viewing and listening skills
* reading, viewing and listening for meaning
* **EN4-URB-01** – examines and explains how texts represent ideas, experiences and values
* perspective and context
* argument and authority
* style
* **EN4-URC-01** – identifies and explains ways of valuing texts and the connections between them
* literary value
* **EN4-ECA-01** – creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas
* writing
* speaking
* text features: persuasive
* sentence-level grammar and punctuation
* **EN4-ECB-01 –** uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts
* planning, monitoring and revising
* reflecting

[English K–10 syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

## Core texts and text requirements

The texts identified are core texts that have been mapped across the stage and support the delivery of syllabus requirements. The table below contains the information for the text explored in these phases. For a list of all the texts explored in this program, please see the program 1 – ‘Speak the speech – part 1, Phases 1, 2, and 6’.

Table 3 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| James A (2021) *Sunshine Super Girl*, Currency Press, Australia. | This play text (drama) is a complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a performance piece written for the stage that contains complex vocabulary, language, structure and content.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): a work of drama by an Aboriginal author which explores intercultural and diverse experiences, as well as a range of cultural perspectives from popular and youth cultures. | This drama text is subtitled ‘The Evonne Goolagong Story’. It is described in the author’s note as ‘based on a true story and… dramatised for the stage’ (James 2021:xi). Young readers will engage as listeners and viewers to a dramatic retelling of a story about overcoming adversity, finding identity and stardom which includes dance, hybrid forms and a mixture of thoughtful monologues with engaging dialogues.  A study of this text will support the development of reading and listening skills, an appreciation of the form and an exploration of a story with Cultural significance to Aboriginal Peoples, written by a Yorta Yorta/Gunaikurnai composer. The program includes a study of chosen scenes, but it is appropriate for more extended close study as it focuses on sport, family and identity in a way that is accessible to Year 7 students.  Teachers should be aware, however, that it contains one scene of highly offensive language and one scene where her coach makes an inappropriate advance to a 19-year-old Evonne and is rebuffed.  Aboriginal and Torres Strait Islander readers are advised that the play contains reference to people who have died. |

# Phase 3 – discovering and engaging analytically with the core text

In this phase, students will engage personally with the core text during their first encounter with it. The ways in which students approach the core text will impact strongly on their enjoyment of the program, engagement with the learning and their potential for success.

Through a focus on argument and authority, students deepen their understanding of how composers use and manipulate language, form and stylistic features. As they continue to read the text, students will analyse the codes and conventions of spoken texts. They begin investigating the ways language forms and features are used by composers to drive voice, ideas, character or story in a text.

Students are guided to respond analytically and creatively, and experiment with the application of known and new knowledge and skills, especially as they develop their speaking skills. This phase includes the integrated phase 5 ‘engaging critically and creatively with model texts', where students respond to the core texts in critical and creative ways. Students reflect on the form, language and stylistic features of the speeches to inform their own compositions.

**Expected duration:** this phase should take approximately 6–8 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* What are the distinctive features of texts that provoke audience engagement with the spoken word?
* How can a written text be brought to life for a live audience?
* How can spoken word texts distinctively develop textual elements such as voice, ideas, character or story?
* In what ways can the conventions of spoken word delivery be used to effectively impact the engagement of the responder? (Phase 5)
* What can we learn from the process of experimenting with model texts to create new and creative compositions? (Phase 5)

Table – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts**  **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**  EN4-URC-01  Literary value  **Understand how texts from all modes and media can serve different personal, social and cultural purposes according to their form and context** | **Engaging with a contemporary spoken word text – podcast**  **Teacher note:** this sequence is a link back to Phase 1 with its exploration of a variety of spoken word forms. The podcast is an excellent introduction to Evonne Goolagong Cawley’s story and a way to build awareness of the connections between different kinds of spoken word texts. For a condensed version follow the ‘**condensed option**’ markers. Note also that if you are exploring Shakespeare instead with your students you can replace this sequence with the penultimate sequence of this Phase which uses the Prince’s speech from *Romeo and Juliet* to explore how speeches have been used in drama.  **Learning intention**  By the end of this learning sequence, students will:   * understand that the spoken word is a powerful element of contemporary media texts   **Preparing to listen to a podcast**   * **Examining expectations of the form (condensed option)** – students view the title and image for the podcast (projected by the teacher) on the ABC listen app webpage: ‘[Fierce Girls: Evonne Goolagong Cawley – the girl who conquered Wimbledon](https://www.abc.net.au/listen/programs/fierce-girls/evonne-goolagong-cawley/10392376)’. For one minute, they work in pairs and list everything they expect to see, hear and do while they engage with this text. * **Deepening expectations of the form (condensed option)** – the teacher provides students with two quotes from the podcast (written or projected onto the board). First, ‘This is an ABC podcast’ and students add to their expectations. Second, ‘this is the story of the girl who conquered Wimbledon.’ Students again add to expectations then are challenged to discuss as a class: ‘what is the difference between a podcast and a story?’ or ‘Are podcasts usually informative or imaginative texts’?   **Listening to the podcast**  **Teacher note:** this podcast has been chosen because it effectively sets out the features of a contemporary media text which utilises the spoken word as a key textual feature, thus introducing this program. Its story, however, is the basis for the core drama text explored in this program: *Sunshine Super Girl*. If you are using this text with your class, you might like to spend longer on the context and vocabulary introduced during this next activity. Please note that support for the teacher in accessing this podcast, as well as answers for the first student activity (below) are provided in **Phase 3, resource 1 – teaching the podcast.**   * **Preparing to access the text** – students match or fill in key vocabulary from the podcast with meanings (drawn from existing knowledge, the dictionary or supplied by the teacher) in the table in **Phase 3, activity 1 – *Fierce Girls* podcast series**. They check with a partner and collaborate with others to complete all pairings. * **Listening to the podcast part 1 (condensed option)** – students listen to the first 2 minutes and 14 seconds of the podcast then complete the listening questionnaire and discussion in **Phase 3, activity 1 – *Fierce Girls* podcast** **series** to express their first impressions, check unknown or confusing vocabulary, and find out more about Evonne Goolagong Cawley. * **Exploring the codes and conventions of the podcast** – students are guided through the codes and conventions table in **Phase 3, activity 2 – the podcast form**. They fill in examples they heard during the initial listening, then prepare to listen actively for further examples. Answers and teacher support are provided in **Phase 3, resource 2 – podcast codes and conventions.** * **Listening to the podcast (part 2)** – students listen to a further few minutes of the podcast (to the point where she wins her first Wimbledon title at 11:00 minutes if there is time). Students now work in pairs to complete the codes and conventions table in **Phase 3, activity 2 – the podcast form** and check answers as a class. * **Post-listening discussion and analysis** – students complete the activities in **Phase 3, activity 3 – contemporary spoken word texts**, to summarise their learning in this first sequence. They * **(condensed option)** discuss the most engaging, effective or powerful codes and conventions of the podcast form (in their opinions) * review the earlier discussion of podcasts and stories to deepen engagement with the idea that podcasts can be both informative and imaginative * analyse the presenter’s delivery of the podcast by examining and evaluating the balance of storytelling, acting, narrating, and pacing, with other audio elements such as music, sound effects and media footage. * **(condensed option)** compare this spoken word text with other contemporary spoken word media. | **Success criteria**  To demonstrate their learning, students can:   * identify key ideas and vocabulary that will help them to understand the podcast * identify podcast codes and conventions and match examples from the text * reflect on the presenter’s delivery and compare this to other forms.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Engage with the ways texts contain layers of meaning, or multiple meanings**  EN4-URA-01  Code and convention  **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts**  EN4-RVL-01  Reading, viewing and listening skills  **Apply reading pathways to determine form, purpose and meaning**  **Use contextual cues to infer the meaning of unfamiliar words**  EN4-URB-01  Style  **Examine how different styles can be recognised by distinctive features of language and form in a range of texts** | **Interacting with the audience in drama**  **Learning intentions**  By the end of this learning sequence, students will:   * understand why a composer might have a character speak directly to the viewer or audience * consider how monologues can be used to orient the listener to a spoken word text.   **Hook activity – considering the relationship between character and audience**   * **Responding personally to characters interacting with the audience –** students view an excerpt from an episode from the sitcom Modern Family (or similar) where a character interacts directly with the viewer. The third excerpt in the YouTube compilation ‘[Modern Family Funniest Moments #2’ (11:45)](https://www.youtube.com/watch?v=5DTWf8ZuOeg) at 0.45 can be used to stimulate discussion about this visual device. The teacher may show additional examples and students can be encouraged to share appropriate ones from their knowledge of film and television. As the class watches and discusses, they brainstorm a list of ideas in response to the following question: ‘What can we infer about the character or situation from the look or dialogue aimed at the viewer?’   **Teacher note:** there are many online resources that can support the terminology and ideas in the following activity. However, many of these are not appropriate for Year 7 and they need to be selected carefully and viewed in their entirety prior to exploring with Stage 4 students. **The Studiobinder article is not appropriate for Year 7 students and should only be viewed by a teacher to enhance their understanding of why and how composers break the fourth wall:** studiobinder article [Breaking the Fourth Wall: Definition, Meaning and Examples](https://www.studiobinder.com/blog/breaking-the-fourth-wall/) (Lannom 2020). This text demonstrates a detailed explanation of the terminology of ‘breaking the fourth wall’.   * **Understanding the idea of ‘breaking the fourth wall’ –** the teacher introduces the idea, and metalanguage, with reference to the imaginary wall between a live stage and the audience. Students then construct their own definition from the sections provided from the resource and provide their own example. * **Class discussion –** students prepare for a discussion on why a composer would choose to do this, and what the impact is on the viewer. They jot down ideas with a partner then participate in teacher-led whole class discussion.   **Encountering the core drama text**   * **Preparing to read the opening prologue –** the teacher projects or reads aloud the opening stage direction for Act 1, Prologue to the entrance of Evonne Goolagong Cawley and the word ‘enters’ (see **Core text 3, extract 1 – *Sunshine Super Girl ‘*prologue’** in resource booklet 3). Students * work in pairs to imagine what the first words spoken by Evonne might be. One student writes what they think the first words of the play would be if Evonne was talking to another character, and the other writes what she would say if speaking directly to the audience. * compare with their partners and some may be read their predictions to the class. * **Considering key vocabulary and background knowledge** – students explore the vocabulary list provided in **Phase 3, activity 4 – preparing to read the prologue** and predict which words might appear in this opening prologue and which are red herrings. The teacher provides support on the meanings of key words (see **Phase 3, resource 3 – vocabulary in the prologue).** * **Reading the Prologue –** students read the whole prologue silently and individually. They * annotate a copy (provided in the resource booklet part 3 as **Core text 3, extract 1 – *Sunshine Super Girl* ‘prologue’**) for the vocabulary they predicted would be contained * note similarities and differences to their predictions about what she would say and to whom * discuss to compare findings * use contextual cues to infer the meaning of key and unfamiliar words suggested in **Phase 3, activity 4 – preparing to read the prologue**. * **Analysing the prologue as a spoken word text –** students complete the post-reading activities in **Phase 3, activity 5 – codes and conventions of the prologue**. They analyse the conventions of the drama script, consider whether the prologue is an example of ‘breaking the fourth wall’ and analyse the way the composer has used language features to represent the character’s inner processes. Students engage personally with how the distinctive features of the text create its ‘style’.   **Teacher note:** these activities function as formative assessment and activation of background knowledge for the analysis in following sequences. | **Success criteria**  To demonstrate their learning, students can:   * construct their own informed definition of key metalanguage * engage personally with a text to predict, read and analyse its structure.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-URA-01  Code and convention  Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts  EN4-0URB-01  Perspective and context  Understand how perspectives are shaped by language and text  EN4-ECA-01  Sentence-level grammar and punctuation  Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose  EN4-ECA-01  Speaking  **Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing** | **Monologue, dialogue, narration and stage direction (including integrated Phase 5 – rewriting a scene)**  **Learning intentions**  By the end of this learning sequence, students will:   * differentiate between internal monologue, narrative monologue and stage direction * be able to identify and deploy the codes and conventions of a drama script   **Teacher note:** according to Rasinski (2006:704) one of the 3 key gateways to reading comprehension is the ‘appropriate use of prosody or meaningful oral expression while reading.’ Moreover, reading with expression is most effectively taught in conjunction with the other 2 gateways: word accuracy and automaticity. The strategy used here to support this understanding (repeated reading to rehearse a piece and then perform it for peers) is drawn from this short but highly informative article that is available in the department’s research toolkit webpage ‘[Reading fluency](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/leading-english-k-12/leading-english-k-6/k-2-english-research-tool-kit/reading-fluency)’.  The accompanying strategy for reading a text aloud (the ‘antiphon approach’) is drawn from Quigley’s (2020) *Closing the reading gap*. A critical application of strategies discussed on pages 159–64 and 166–71 is highly recommended as students are guided through reading the whole core drama text over subsequent lessons.  **Investigating and experimenting with the construction of a drama script (including integrated Phase 5)**  **Teacher note:** the following activity contains an integrated Phase 5 strategy where students are supported to engage critically and creatively with the model text. The conceptual programming question for this activity is: ‘What can we learn from the process of experimenting with model texts to create new and creative compositions?’   * **Annotating a drama script for codes and conventions (continued) –** students refine their annotation of the prologue text for ‘stage directions’. They * analyse the type of information that is provided by the stage directions using the table in **Phase 3, activity 6 – stage directions**. * (in an extension activity if appropriate) compare this to a script with less (Shakespeare) and more detail (Eugene O’Neill for example) given in stage directions. Students may also experiment with writing their own version based on their classroom or home as a setting. * participate in class discussion: what are the impacts of more or less detail in stage directions? * **Analysing the nature of monologues** – students examine the structural and grammatical features of the prologue which identify it as a monologue. They complete **Phase 3, activity 7 – parts, perspectives and me** to outline definitions and uses of monologues in a variety of contexts. * **Analysing language features** – students are supported by the resources in **Phase 3, resource 4 – from monologue to audience** and the analytical writing activity in **Phase 3, activity 8 – analysis of monologues** to analyse the language features that are used by the composer to develop the relationship between speaker and audience. * **Experimenting with rewriting in response to the model text (integrated Phase 5)** – students rewrite a small section of the monologue as a piece of imaginative writing in the short story form. They read each other’s pieces and contribute to class discussion about the differences between the forms, and what the rewriting showed them about monologues as an example of a spoken word text. * **Extension** – students compare the monologue to another well-known example to deepen awareness of how the codes and conventions are deployed to impact on the listener. If the teacher is continuing with a ‘buddy text’ such as Shakespeare’s *Romeo and Juliet*, Juliet’s soliloquy on the balcony (Act 2, scene 2) would be an interesting comparison. * **Reading the prologue aloud for fluency** – students are divided into choral reading groups as part of Quigley’s (2020) ‘antiphon reading strategy’. These are stage directions (group 1), description and narration (group 2) and monologue (group 3). The text is marked up and students practise, then read aloud together as class. The teacher could extend this strategy, if appropriate, by asking the groups to read their parts in a particular tone. | **Success criteria**  To demonstrate their learning, students can:   * annotate a script for conventions and expression * analyse the language features of a monologue.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening skills  **Apply reading pathways to determine form, purpose and meaning**  **Use contextual cues to infer the meaning of unfamiliar words**  **Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice**  EN4-URB-01  Style  **Examine how different styles can be recognised by distinctive features of language and form in a range of texts** | **Comparing monologue and dialogue**  **Learning intention**  **By the end of this learning sequence, students will:**   * understand the difference in impact of monologue and dialogue   **Dialogue in a spoken word drama text**   * **Analysing the features and impact of dialogue in the drama form –** students compare the codes and conventions, language features and impacts of a monologue with a scene containing mostly dialogue. They * read the chosen scene individually and note any challenging vocabulary or ideas (suggested scenes are Act 1, scene 6 – ‘My own little tournament’ about her discovery as a talented tennis player, and Act 2, scene 11 – ‘Living white’ with its representation of the challenges facing Evonne in her relocation to Sydney) * compare understanding of the scene with a partner, check any challenging vocabulary with the teacher and practise reading aloud with a partner. See the annotation codes provided in **Phase 3, resource 5 – dialogue in drama** and use them to support students to indicate pacing, loudness, pauses and intonation * read the scene together repeatedly, focusing on expression (following Rasinski 2006) then ‘perform’ either to the class or another pair to get constructive feedback on expression * work within the new group of 4 to compare the ways dialogue and monologue scenes impact on the audience. Students brainstorm as a group in response to the prompt in **Phase 3, activity 9 – monologue versus dialogue** to understand how each is used to reveal character and impact on the live audience. Brainstorms are used to prepare for and participate in a class plenary.   **Literacy note**: cohesion and inference-making are key to student reading comprehension. For an introduction to the differences between local and global cohesion, and how this can help and hinder students’ reading, see pages 78–80 in Quigley (2020).   * **Analysing how cohesion creates meaning in monologue and dialogue** – students explore the extract provided in **Phase 3, activity 10 – cohesion in spoken word texts**, for the ways in which the writer creates layers of meaning that reveal the personality of the character in spoken word texts. | **Success criteria**  To demonstrate their learning, students can:   * annotate a script for conventions and expression * perform a scene after annotating for expression * prepare for and participate in class discussion comparing monologue and dialogue.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  Explore the main ideas and thematic concerns posed by a text for meaning  EN4-URA-01  Narrative  **Examine how narratives can depict personal and collective identities, values and experiences**  EN4-ECA-01  Sentence-level grammar and punctuation  **Control and experiment with a range of declarative, exclamatory, interrogative and imperative sentences to suit purpose and for intended meaning**  **Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity**  **Experiment with positioning adverbial phrases and clauses to clarify meaning or intention, and to modify the meaning of other clauses** | **Developing narrative and character through the spoken word**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how tension and conflict are used in a drama text to structure the narrative and character development * be able to identify and read (aloud) different sentence types for impact * understand how language features are used to embed perspective and impact on the audience in spoken word texts.   **Teacher note:** reading the play as a class. While the remainder of activities in this Phase focus on selected scenes, it is recommended that students are supported to read the play in its entirety if there is time and interest. Scenes have been chosen so that the gist of the story can be followed through these extracts, but students may well enjoy the experience of structured reading aloud through the whole text.  **Developing conflict through dialogue**   * **Examining the ways conflict and tension are set up in a drama text** – students read or listen to a volunteer student or the teacher reading the opening of Act 3, scene 16: ‘The Holy Court’, about Evonne’s first experience of Wimbledon (to the quote over the doorway). They * discuss as a class whether Evonne’s dialogue in this extract is best described as a monologue or narrative description (telling the story) * read until and examine the quote above the doorway of Centre Court: ‘'If you can meet with triumph and disaster/ And treat those two imposters just the same.” The teacher checks the meaning of ‘imposter’ and guides class discussion of the meaning of the quote, the importance of its location and the significance for Evonne. What does it suggest about Evonne and her family that she says, ‘Mum would love that saying’? * brainstorm as part of **Phase 3, activity 11 – tension in drama** the different kinds of tension, conflict or obstacles that have been represented so far in the play. They prepare for a class plenary about why tension is important for any narrative and what they expect will be the highs and lows of Evonne’s career. * **Analysing tension in dramatic dialogues** – students explore the remainder of the scene (included as **Core text 3, extract 2 – *Sunshine Super Girl*, Act 3, scene 16 ‘The Holy Court’ extract**) focusing on the ways conventions and language have been used to drive conflict to impact powerfully on the audience. Using the activities in **Phase 3, activity 12 – the language of dialogue**, students * practise reading and rereading the scene focusing on word stress and intonation in interrogative, exclamatory and imperative sentences * identify and analyse how emotive language in this scene may impact on the audience * analyse how extended noun groups including adjectival phrases allow for the deepening of description in spoken word texts.   (Note that answers are contained in **Phase 3, resource 6 – the language of dialogue answers)**  **Examining the emotional impact of dialogue on the live audience**   * **Evaluating key moments of dialogue** – students work in pairs to choose and analyse a key moment of dialogue from the play to this point, then respond to the work of others’. They * display the excerpt and their analysis on the wall * then participate in a ‘jigsaw reading’ where all pairs walk around the class and leave sticky note comments at each other’s work, evaluating how they think that excerpt would impact on the live audience. Prompts, suggestions and support are provided in **Phase 3, resource 7 – evaluating key moments of dialogue** * return to their original excerpt and prepare a summary presentation (incorporating the ideas of all their peers) back to the class addressing this question: What are the moments in the play that words spoken aloud, in both their meaning, performance and the power of the live audience reaction, are especially provocative or poignant? | **Success criteria**  To demonstrate their learning, students can:   * read a scene aloud with a clear sense of intonation and word stress for meaning and expression * analyse and practise using emotive language, extended noun groups and adjectival phrases to embed perspective and extend description.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening skills  **Apply reading pathways to determine form, purpose and meaning**  Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**  EN4-ECA-01  Sentence-level grammar and punctuation  **Use a range of verb forms, tenses and modifiers to express aspects of modality**  EN4-URB-01  Argument and authority  **Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts** | **Setting and story in drama (including integrated Phase 5 – collaborative writing and performing a scene)**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the impact of shifting settings within a scene * understand and be able to use tense, register and adverbials in a drama text to impact emotionally and intellectually on the audience * be able to use gesture to indicate and intensify meaning for a live audience   **Reading, responding to and performing action in drama**   * **Reading and responding to a key scene** – students form into pairs then a group of 4 to read Act 3, scene 21 ‘Winning Wimbledon’ (not reproduced in the resource booklet). This involves * pair one reading the sections that take place at Wimbledon, while pair 2 take on the roles of the Goolagong family in their lounge room * groups contributing to a class discussion (after reading) about how they might stage the switches from Wimbledon to Barellan if they were performing the play. They discuss how the choices are guided by their personal preferences and how the choices might impact on the audience.   **Teacher note**: reader’s theatre (below) is a strategy that aims to use performance to enhance the comprehension of a text. Typically, students:   * work collaboratively to write or prepare the text for performance (to the class, or recording) * practise extensively through multiple readings * rehearse, focusing on intonation, fluency and phrasing to meet the aims of the performance.   This work can have the benefit of developing reading skills, comprehension, engagement in reading and the specific text, and collaboration. See Young, Stokes and Rasinski (2017) on reader’s theatre and the department’s Research Toolkit – [Reading fluency.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/leading-english-k-12/leading-english-k-6/k-2-english-research-tool-kit/reading-fluency)   * **Analysing and performing (reader’s theatre) the scene** – studentsengage personally, analytically and creatively with the scene to investigate and experiment with the ways narrative is structured to impact on the live audience. Following the activities in **Phase 3, activity 13 – analysing the narrative flow**, students analyse language features, practise preparing and reading aloud with a focus on voice and gesture and write collaboratively to experiment with dramatic changes of focus within a scene. They * review codes and conventions (if needed) with a ‘spot the mistake’ game * analyse the language features used to engage a live audience * practise reading the scene several times and prepare a group reader’s theatre performance focusing on features of gesture to support the spoken word * evaluate choices in staging in response to the developing action and set shifts of the scene * **Collaborative writing in response to the model text (integrated Phase 5)** – students collaboratively write and perform a scene incorporating the language features explored in this activity, and using setting shifts.   **Teacher note:** in this final integrated Phase 5 activity for this phase, students are guided to experiment with the narrative flow of drama and utilise setting shifts to drive the action. The activity is guided by the following conceptual programming question: ‘In what ways can the conventions of spoken word delivery be used to effectively impact the engagement of the responder?’   * **Instructions for student groups of 4 –** write a scene together that includes at least one example of each of the language features explored in this activity. It must also include 2 settings and the action must jump or shift between the 2. The 2 settings could be connected by video, audio or not be connected in any way at all. Write 100–200 words and practise reading it aloud with the appropriate gestures that would help the audience to understand key emotions. | **Success criteria**  To demonstrate their learning, students can:   * read a scene aloud with expression and gesture chosen to guide meaning * analyse how language and textual features impact on the responses of the live audience * compose a scene experimenting with language forms and features.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts**  EN4-URB-01  Argument and authority  **Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts**  EN4-ECA-01  Speaking  **Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing** | **Investigating a dramatised form of oratory**  **Teacher note:** this optional sequence is an opportunity for extension for a class that can deal with the language and ideas of an excerpt from Shakespeare’s *Romeo and Juliet*. It involves exploring the Prince’s speech in Act 1, scene 1 as a dramatised speech and has potential for extension to creative writing and comparison to the core text being studied.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the ways speech-making has been used to impact an audience in a live drama setting * consider how the persuasiveness of a speech depends on both the language features and the delivery of the speaker.   **Investigating oratory in a dramatic form**   * **Preparing to read and listen to a Shakespearean speech** – students are guided to activate background knowledge, make personal connections and check challenging vocabulary in order to listen to and engage with the Prince’s speech in Act 1, scene 1 of Shakespeare’s *Romeo and Juliet* (provided as **Phase 3, resource 8 – Prince’s speech from *Romeo and Juliet* by William Shakespeare**). Using the activity structure in **Phase 3, activity 14 – introducing the Prince’s speech**, they * predict the purpose and content of the Prince’s speech based on a synopsis of the events preceding it * prepare key vocabulary and listen to a professional reading in order to hear how performance enlivens the text * co-construct the items in the first column of a KWLH chart about Shakespeare to begin their reflection on him as a composer. Then fill in column 2 individually. Column 3 is completed at the end of this sequence. * **Exploring the Prince’s speech** – students are given the speech and listen to a second actor’s reading of it, focusing on how the actor’s voice creates a sense of the personality and tone of the Prince.   **Teacher note:** various online audio versions of the play exist. The [Shakespeare Network](https://www.youtube.com/watch?v=pdTWk0f6YOY) recording has the prince arrive at 4:45 minutes. The [BBC Radio version](https://www.youtube.com/watch?app=desktop&v=X7GhW2GF6ms) is presented by the Renaissance Theatre Company. The Prince’s speech begins at 6:40. Further links are provided in the resource booklet.   * **Analysing the speech** – students are guided to explore the gist of the speech, the use of persuasive devices, in particular figurative language, and evaluate the skilfulness of the Prince as an orator. **Phase 3, activity 15 – exploring the Prince’s speech** contains links to audio and video versions of the speech, as well as suggestions for differentiating (including the use of a resource such as *No Fear Shakespeare*) the analysis of language and persuasive features. * **Experimenting with the speech** – after students have completed the appropriate listening and analysis activities, groups are formed to rehearse and read aloud the speech. See links and ideas in **Phase 3, resource 9 – reading for fluency** for suggestions such as a readers’ theatre approach. Groups focus on expression and delivery and experiment with reading the speech in different ways for different purposes; for example a ‘calm and controlled’ reading versus a ‘passionately angry’ one. * **Complete the final column of the KWLH chart –** students return to the chart and add in ideas to the final column**:** What more would they like to learn about Shakespeare after these activities? | **Success criteria**  To demonstrate their learning, students can:   * describe the gist of a speech and summarise the use of rhetorical devices to achieve its purpose * develop a performance of a speech to experiment with tone and intonation.   **Evaluation and registration:**  [Record evaluation and registration information |
| Teacher note: the syllabus content points addressed through Core formative task 4 are outlined in the Core formative tasks document. | **Core formative task 4 – monologue or speech in drama (integrated Phase 5)**  **Teacher note:** Phase 3 as a whole, and **Core formative task 4** specifically, are designed to guide students through their reading, personal engagement with and developing analysis of the core text *Sunshine Super Girl*. Students have analysed its key textual and language features as a drama text, with a particular focus on the ways in which the composer has constructed a text that engages the live audience. Students have analysed, in particular, the balance between monologue, dialogue, narration and stage directions to investigate the codes and conventions of this type of spoken word text. This task gives students an opportunity to practise writing in one of 2 key ways that the spoken word is presented in the core text: an impassioned speech to other characters, or a monologue (internal, narrative or directed explicitly to the audience).  **Learning intentions**  By the end of this learning sequence, students will:   * be able to apply their learning and respond thoughtfully and creatively to the model (core) text to develop a piece of their own imaginative writing in drama form * consider how their research in preparation for his task, and creation of an engaging personal voice, has contributed to the authority of their composition.   **Literacy note:** this activity is driven by the following content points from the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022).  **EN4-URB-01:** argument and authority – understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts  **EN4-ECA-01:** writing – apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts  **Writing in response to the drama text**  Students follow these steps to prepare this core formative task. Complete instructions are provided in **Core Formative task 4 – monologue or speech in drama** in Resource booklet, part 3. Students:   * conduct ethical research into a real-life person they are interested in * take notes from at least 2 sources to develop a strong information base * compose a monologue or speech within a longer play about that person’s life * include the codes and conventions of a drama script and at least 3 of the language or textual features that they have explored in this Phase * reflect on how the research and process of writing has expanded their authority as a writer, and the authority of the text they have composed. | **Success criteria**  To demonstrate their learning, students can:   * compose a speech or monologue within a drama text * research a character to add authority to their composition * reflect on the authority of their composition.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 4 – deepening connections between texts and concepts

In this phase students continue their close study of their core text, focusing on the ways that the spoken word can establish perspective and literary value, then position the responder in relation to them. The ‘deepening connections between texts and concepts’ phase aims to extend the informed personal response of students by exploring how composers and presenters use a variety of devices to appeal directly to their audience.

Students will examine the distinctive qualities and literary value of the core text to refine their understanding of the ways in which perspectives in spoken word texts are constructed and received.

In the integrated Phase 5 'engaging critically and creatively with model texts' sequences, students respond to the core texts in critical and creative ways. They reflect on the form, language and stylistic features of the texts to inform their own compositions. Students collaboratively experiment with delivering spoken texts to demonstrate their understanding and build skills in preparation for the summative assessment task.

**Expected duration:** this phase should take approximately 8 to 10 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How do the language and textual features of spoken word texts position the audience to the perspectives of the composer?
* How and why do composers use and experiment with the conventions of the form to deliver powerful live experiences?
* How are spoken word texts valued because of their thematic and stylistic qualities?
* How do composers establish and use argument and authority to position responders? (Phase 5)
* In what ways can the conventions of spoken word delivery be used to effectively impact the engagement of the responder? (Phase 5)
* What can we learn from the process of experimenting with model texts to create new and creative compositions? (Phase 5)

Table – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN4-URB-01****  Perspective and context  Understand how perspectives are shaped by language and text  Explore how the perspectives of audiences shape engagement with, and response to, texts  Consider the influence of cultural context on language  Explore how specific elements of languages and dialects, including Standard Australian English, Auslan, Aboriginal and Torres Strait Islander Languages, and Aboriginal English, can shape expressions of cultural context in texts | **Exploring textual hybridity and perspective**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how juxtaposed ideas are used to develop and embed perspectives in drama texts * consider the impact of poetry within the drama form.   **Hook activity – discussion of scene breaks**   * **Engaging personally with the impact of juxtaposed scenes –** students consider the movement from scene 22 ‘Honorary White’ to scene 23 (**Core text 3, extract 3 – *Sunshine Super Girl*, Act 3, scene 23 ‘Walkabout with string**’). In scene 22 Evonne is challenged by her friends to be more actively involved in politics. The second scene is a traditional woman’s string-making dance with Evonne reciting the accompanying text as what might be called a ‘performance poem’. Students read scene 22 and discuss how the 2 scenes next to each other are intended to impact on the audience.   **Teacher note:** in these scenes the playwright is directly engaging with the issue of whether, and to what extent, Evonne did or should have been explicitly ‘political’ in her words and actions both during and after her playing career. The teacher will need to check the terminology of ‘juxtaposed’ and clarify ‘perspective’ as the ‘lens through which the author perceives the world and creates a text’ (NESA 2022). The juxtaposition can be ‘read’ many ways and students should be encouraged to adopt multiple possible readings of what it means to be ‘political’.  For a simple example of the comparison activity below, students could be shown how 2 juxtaposed scenes in comedy (for example *Modern Family*) can be used to ridicule a character. In comedy, juxtaposed scenes often show a character saying one thing about themselves or their intentions, then this is juxtaposed to how things actually turn out in the next scene.   * **Comparing juxtaposed scenes in different forms –** students compare these scenes to television or film scenes (in a text of their choosing) to discuss this question: Can the argument of a text be constructed through changes from one scene to another? If there is time, they may present an example in pairs and clarify how the juxtaposed scenes allow the composer to develop, challenge, embed or affirm a perspective.   **Reading and exploring meanings in the scene**   * **Preparing to read and analyse the scene –** students place vocabulary from the text into appropriate groups using **Phase 4, activity 1 – vocabulary categorising**. They check the meanings of key words and consider the impact of non-Standard English words and syntax. Note that answers and discussion of Aboriginal Englishes is in **Phase 4, resource 1 – vocabulary in scene 23**. * **Reading and performing the scene –** students read the scene aloud in pairs focusing on varying volume. They annotate a copy for loud and quiet words, phrases and lines and reflect on the impact of slowly or suddenly raising or lowering the volume.   **Exploring the ways perspectives are developed through the interplay of forms**   * **Considering hybridity in drama** – the teacher reviews and opens discussion around the ways that many forms and genres are hybrids. Check meaning of the word and explore examples: comedy and drama, musicals and contemporary media and social media forms that contain mixed media. * **Class discussion in response to teacher introduction** – students participate in informal discussion about the effects of hybridity: how does it make them feel as responders? When does it work? When not? * **Exploring the particular power of poetry** – students analyse the way that the composer has made intentional vocabulary and textual choices in the poetry of scene 23 in order to get across a perspective about the connections between Evonne and Country. Students analyse the impact of vocabulary choices on theme and literary value, then experiment in order to deepen understanding of the composer’s choices in **Phase 4, activity 2 – the power of poetry.** Answers and teacher support are provided in **Phase 4, resource 2 – poetry**. * **Exploring how perspectives are embedded in spoken word texts –** students compare the ways that perspectives have been embedded in the scenes before this one, and in scene 23. Using the discussion and reflective writing prompts in **Phase 4, activity 3 – perspectives in poetry**, students consider how the hybridity of forms in this scene has added to the argument of the play. | **Success criteria**  To demonstrate their learning, students can:   * read a key scene aloud utilising voice to control loudness for effect * categorise and analyse the impact of vocabulary and sound device choices * experiment with switching forms to compose and comment on perspectives.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECA-01  Speaking  Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing  **Use features of gesture, manner and voice to signal the progression and development of ideas through language and structure**  EN4-RVL-01  Reflecting  **Reflect on how reading, viewing and listening to texts has informed learning**  **Reflect on how an understanding of texts can be enhanced through re-reading and close study**  EN4-URB-01  Perspective and context  **Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions**  EN4-URC-01  Literary value  **Describe how thematic and stylistic qualities of texts contribute to the ways they can be valued in different contexts** | **Performance poetry in drama (including integrated Phase 5 – composing a performance poem)**  **Teacher note:** this optional extension sequence explores performance poetry as a spoken word text, stimulated by scene 23. Complete this with your class if appropriate and if you have time. The integrated core formative task can be completed in relation to the scene from the play.  **Learning intentions**  By the end of this learning sequence, students will:   * understand how reading a poem aloud, and annotating it, can change their experience of it and response to it * consider how the language and textual features of a performance poem are constructed to impact the audience * be able to compose a performance poem in response to the model text * reflect on the composition process.   **Examining poetry being read aloud**   * **Exploring the impact of poetry within a drama text** – students read scene 23 silently and individually while either drawing images that come to mind or making a list of possible images that could accompany the poem as a slideshow. * **Class discussion** – students share their experiences of reading silently. * **Reading the scene aloud and developing initial personal connections –** in pairs students practise reading the poem in this scene aloud. The teacher checks understanding of key terms (such as ‘enjambment’) in relationship to the earlier work in activities 2 and 3 above. Students then * annotate the poem on a copy of scene 23 for these terms and read aloud again * reflect on how annotating the poem has changed the reading aloud and made them more aware of the perspectives embedded in the scene. * **Evaluating the impact on the audience –** students consider and write an analytical paragraph about how the emotional intensity of poetry may impact the live audience. In particular, through **Phase 4, activity 4 – the emotive power of live poetry,** they assess how enjambment and conscious emotive vocabulary choices intensify the power of poetry to transport an audience**.**   **Exploring performance poetry**   * **Preparing to listen to the slam poem ‘Evolution’ –** students follow the activities in **Phase 4, activity 5 – Solli Raphael’s ‘Evolution’** to consider the denotations and connotations of the title and predict the argument through a selection of key words and phrases. * **Listening to ‘Evolution’ –** the teacher plays the video recording of ['Evolution’ (2:35)](https://www.google.com/search?q=solli+raphael+evolution&rlz=1C1GCEA_enAU1085AU1085&oq=solli+raphael+evolution&gs_lcrp=EgZjaHJvbWUyCQgAEEUYORiABDIHCAEQABiABDIHCAIQABiABDIICAMQABgWGB4yCAgEEAAYFhge0gEINjI5MmowajeoAgCwAgA&sourceid=chrome&ie=UTF-8#fpstate=ive&vld=cid:e39388bc,vid:4DpE2zbH_Iw,st:0) from the Australian Poetry Slam and students are challenged to jot down as many rhyming pairs of words as they can during the first listening. Use the columns for rhyme in **Phase 4, activity 5 – Solli Raphael’s ‘Evolution’**. * **Analysing the performance poem as a powerful spoken word text** – studentsconsider how the language and textual features, as well as the delivery, of the performance poem are carefully constructed to impact on the audience. In the analysis, discussion and performance activities in **Phase 4, activity 6 – impacting the audience**. Students * investigate the balance of emotive vocabulary and delivery with more casual and conversational sections * assess the ways that audience response is invited and managed in the performance (see possible answers in **Phase 4, resource 3 – teacher support for student activity 6**) * discuss how and why contemporary audiences may value this type of poetry, and how personal and social contexts can inform both the purpose of texts and the creative decisions made by the writer and performer to connect with the audience.   **Experimenting and composing (integrated Phase 5)**  **Teacher note:** this integrated Phase 5 task focusing on ‘engaging critically and creatively with model texts’ gives students the opportunity to compose a performance poem. It can be linked to the context of the play they have been developing for earlier activities as suggested. Note that the activity focus on both conceptual programming questions for Phase 5: ‘In what ways can the conventions of spoken word delivery be used to effectively impact the engagement of the responder?’ and ‘What can we learn from the process of experimenting with model texts to create new and creative compositions?’   * **Composing a performance poem –** students create a performance poem in the style of Solli Raphael that could be performed as part of the hypothetical play about a famous person they are writing. They return to the speech or monologue they wrote as part of Core formative task 4 for inspiration, and plan a moment in the play where a character could deliver a performance poem about a general concept or idea such as evolution. They use Raphael’s delivery style, language choices and form as inspiration for their 100 to 200 word composition. Students should reference their own ideas from the analytical work in this sequence. * **Reflecting on compositions –** after completing the performance poem, students write a reflective paragraph about how their own personal and social contexts informed the perspective and purpose of their performance poem, and influenced their creative decisions. This activity is set out in **Phase 4, activity 7 – reflecting on composing the performance poem**. | **Success criteria**  To demonstrate their learning, students can:   * compose an analytical paragraph about the poetry and a live audience * compose a performance poem influenced by the style of the model text * reflect on how personal and social contexts have informed their composition.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity  EN4-URB-01  Perspective and context  Explore how the perspectives of audiences shape engagement with, and response to, texts  Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions  Argument and authority  Understand that the authority of a text may be questioned through comparison with other texts  Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts  Style  **Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style,** and reflect on these qualities in own texts  Note: bold outcome content is not addressed in this sequence. | **Story, theme and perspective in drama**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how and why perspectives are embedded into drama texts * be able to use their knowledge of different sentence types to support their effective reading of the play aloud * develop awareness of how narrative structures can be used to develop a text’s argument.   **Responding to the idea of ‘great theatre’**   * **Exploring developing ideas about the role of theatre** – students are shown the following quote from the American actor Willem Dafoe: ‘Great theatre is about challenging how we think and encouraging us to fantasize about a world we aspire to’ (from the [Performing Lines Education Pack [PDF 7.8 MB]](https://www.performinglines.org.au/wp-content/uploads/2022/09/SSG-Education-Pack-Final-v3.pdf?x31736) for *Sunshine Super Girl* by Meg Upton, 2021). Students are asked whether they agree and given time to respond individually in a brainstorm on paper then the class share thoughts. Students are encouraged to use the quote as a stimulus: Does the play you are studying fit with this? What else might ‘great theatre’ be ‘about’? * **Reflecting on the development of reading and listening skills –** students compose a reflective paragraph about how reading and listening to the play to this point has impacted on them. They are encouraged to comment on whether their thoughts about reading aloud have changed, how they are responding to the spoken word, and how they have been dealing with the challenges of reading and understanding spoken word texts.   **Reading the penultimate scene of the play**   * **Predicting perspectives –** in pairs, students make predictions about scene 28 (**Core text 3, extract 4 – *Sunshine Super Girl* Act 4 scene 28 ‘Roger and me and baby makes three’**) based on the Dafoe quote and the title. What challenges, aspirations and fantasies might this scene be about? * **Reading the scene –** in pairs students prepare a reader’s theatre performance focusing on how their reading style might change at the turning point of the scene, Evonne’s ‘*Ahhhhhh!*’… Will they read faster or more slowly? Will their tone of voice change? * **Investigating the impact of different sentence types on reading aloud –** as students prepare their performance, the teacher could pause them for a mini-lesson on the impacts of different sentence types on reading aloud and performing to a live audience. Students complete the activities in **Phase 4, activity 8 – reading sentences aloud** to assess the impact of sentence length and type on the emotional effect of the spoken word text.   **Exploring the developing perspectives in a scene**   * **Analysing the narrative structure of the scene –** students revise their learning about narrative structure from **Year 7, Term 3 – escape into the world of the novel – part 2**, especially the terms ‘rising tension’ and ‘falling tension’. They complete the ‘narrative structure’ and ‘falling tension’ activities in **Phase 4, activity 9 – narrative and perspectives in scene 28** to deepen understanding of how the spoken word text is structured to develop the argument of the text. * **Checking predictions –** students check their understanding of the scene against their predictions from earlier about the Dafoe quote and the title. They discuss first as a pair and then contribute to class discussion about both the perspectives revealed in the scene, and how their own perspectives have impacted on the ways they engage with and respond to the scene. Discussion prompts are included at the end of **Phase 4, activity 9 – narrative and perspectives in scene 28**. Ideas for the teacher are included in **Phase 4, resource 4 – answers and teacher support for activity 9**. * **Understanding how the argument of a text is constructed and conveyed –** students consider the content of a number of key associated texts included in **Phase 4, resource 5 – key links for *Sunshine Super Girl*.** The teacher may assign one each to a pair or small group and ask these ‘expert groups’ to report back to the class. For each resource there is a suggestion included for the focus and all texts could then contribute to developing class notes about the argument of individual scenes, or the text as a whole. | **Success criteria**  To demonstrate their learning, students can:   * compose a reflective paragraph about their developing skills in reading aloud * respond to analytical questions about the argument and perspectives of the scene and play.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**  EN4-ECA-01  Speaking  **Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing**  EN4-URB-01  Perspective and context  **Explore how the perspectives of audiences shape engagement with, and response to, texts**  EN4-URC-01  Literary value  **Describe how thematic and stylistic qualities of texts contribute to the ways they can be valued in different contexts** | **Reading the end of the play**  **Learning intention**  By the end of this learning sequence, students will:   * understand the impacts of a circular narrative structure in a spoken word text   **Pulling it all together at the end**   * **Exploring the circular plot structure –** students read the final scene (extracts are included in **Core text 3, extract 5 – *Sunshine Super Girl* Act 4 scene 29 ‘Wimbledon comeback’ (extracts)**) and assess the impact of ending the play where it began, on the fishing trip. * **Explaining personal preferences –** students complete the Harvard thinking routine [Lenses for Dialogue](https://pz.harvard.edu/resources/lenses) in **Phase 4, activity 10 – responding to the ending** to explain their personal responses to the ending of the play. * **Reading the scene aloud –** students form groups of 3 or 4 to practise ways of reading this scene, which is largely a monologue. Before each reading the scene aloud to the group in a reader’s theatre style performance, they * decide on a tone such as ‘sad and thoughtful’ or ‘excited and light-hearted’ then practise individually before reading to the group * use a teacher-adjusted version of the ‘multidimensional fluency rubric’ (adapted from Quigley 2020) and included as **Phase 4, resource 6 – fluency** to score each other and stimulate discussion of aspects of reading aloud that could be improved.   **Assessing the ways an audience values the text**   * **Assessing the audience’s role in the production –** students read the excerpt from the Performing Lines Education Pack provided in **Phase 4, activity 11 – the spoken word audience** to explore personal responses to key ideas. These include the notion that the audience is ‘held captive’ and that theatre is a ‘far more powerful (and risky) experience than other media’ (Upton 2021:6). * **Valuing the text personally –** students prepare for a discussion about the final scene to develop and share their informed personal responses. They complete the tables under ‘Assessing the thematic and stylistic qualities of the final scene in **Phase 4, activity 11 – the spoken word audience** to outline the impacts of language and textual features. They then participate in class discussion using the prompts under the table. The teacher ensures that discussion focuses on an informed personal response to the different ways the text can be valued. Support for this is provided in **Phase 4, resource 7 – teaching ideas for ‘the spoken word audience**’. * **Assessing the ways texts can be valued in varied communities and contexts –** students work with a partner to complete in the stages of **Phase 4, activity 12 – valuing the text**. They focus on building from their informed personal response to evaluating the ways the thematic and stylistic qualities of the text can be valued, especially by Aboriginal and/or Torres Strait Islander audiences.   **Experimenting to assess the way the scene is valued**  **Teacher note: in preparation for this final activity, students could be asked to revisit the memoir that will be used for Core formative task 5 which follows. If they do not have one they wrote earlier in the year, time could be spent on low-stakes writing now, with students writing a brief memoir about a pleasant childhood event that involved a loved family member. Activities in this section ask students to compare to and reflect on this memoir writing as they consider their responses to *Sunshine Super Girl.***   * **Experimenting with a drama scene – students prepare to assess the impact of changing key aspects of the final scene on their personal response to the play and the way it may be valued by different audiences at different times. Choosing one or 2 options from the following list they** * **perform the scene with no dialogue. All actions must be mimed and all ideas conveyed through action only** * **rewrite a key section of around 100–150 words so that the play ends on a disappointed tone then perform the scene** * **introduce 3 or 4 key other characters from the play and rewrite a section of the scene so that Evonne is talking to them in a 2-way dialogue** * **re-write the scene as a series of texts between Evonne and one other character.** * **Assessing the impacts of changes – students write down ideas in the form of an individual brainstorm to prepare for class discussion. They consider the following discussion prompts:** * **Which audiences would have enjoyed or valued your version of the scene and why? Who would have found it less interesting, respectful or meaningful?** * **Who do you think would find value in the memoir you have been writing?** | **Success criteria**  To demonstrate their learning, students can:   * respond personally to the ways they have been impacted by the way the play ends * read a scene aloud adopting multiple tones to explore how the spoken word can position the listener * experiment with alternative ways of performing a scene to assess the impacts of choices in composition.   **Evaluation and registration:**  [Record evaluation and registration information] |
| Teacher note: the syllabus content points addressed through Core formative task 4 are outlined in the Core formative tasks document. | **Core formative task 5 – memoir to speech (integrated Phase 5)**  **Teacher note: Core formative task 5** supports students to further experiment with the particular dynamic of the live setting. To do this, students will start with a memoir piece they have written or read, either earlier in the year or for the purposes of this task. They then identify a scenario in which they would deliver the memoir as a speech. To do this, they will need to ‘transform’ elements of the piece to make it appropriate for the spoken word form.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to transform a text from the memoir form to a speech appropriate for a live audience * reflect on the process of composition, transformation and the impacts of the student’s own perspectives.   **From memoir to speech**  To complete this core formative task students will:   * choose a memoir they have read or written this year * conduct ethical research with a family member to get ideas for the memoir * use a planning template provided to choose and plan for an occasion in which they will deliver this memoir as a speech to a live audience * reflect on the process of composing. | **Success criteria**  To demonstrate their learning, students can:   * compose a speech based on an existing memoir piece * reflect in writing on the process and impact on perspectives.   **Evaluation and registration:** [Record evaluation and registration information] |

# Program/unit evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evaluation and registration’ column to record observations. At the conclusion of the program/unit, teachers and students should be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as per [NESA’s advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students.

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) as part of the evaluation process.

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:Englishcurriculum@det.nsw.edu.au).

## Support and alignment

The NSW Department of Education publishes a range of curriculum support materials. The samples are not exhaustive and do not represent the only way to complete or engage in the programming process. Curriculum design and implementation is a dynamic and contextually specific process. While the mandatory components of syllabus implementation must be met by all schools, it is important that the approach taken by teachers is reflective of the needs of their students.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision, differentiation), assessment (formative assessment) and effective classroom practice (explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.1.2, 3.2.2, 3.3.2. 3.4.2, 5.1.2.

**Consulted with:** subject matter experts from Curriculum and Reform; Strategic Delivery; Literacy and Numeracy teams; Aboriginal Outcomes and Partnerships

**NSW Syllabus**[: English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

**Syllabus outcomes:** EN4-RVL-01, EN4-URB-01, EN4-URC-01, EN4-ECA-01, EN4-ECB-01

**Author:** English curriculum 7–12 team, NSW Department of Education

**Publisher:** State of NSW, Department of Education

**Resource:** sample teaching and learning program

**Related resources:** there is an assessment task, teaching and learning program Parts 1, 2 and 3, and resource booklets Parts 1, 2 and 3, aligned with this program. Further resources to support English Stage 4 can be found on the NSW Department of Education [English K–12 curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) and the Stage 4 [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/teaching-and-learning) section in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) from the NSW Education Standards Authority.

**Professional learning:** relevant Professional learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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